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SOUTH AFRICAN ARCHITECTURAL RECORD

THE JOURNAL OF THE CAPE, NATAL, ORANGE FREE STATE AND TRANSVAAL PROVINCIAL INSTITUTES OF SOUTH AFRICAN ARCHITECTS AND THE CHAPTER OF SOUTH AFRICAN QUANTITY SURVEYORS

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VOLUME THIRTY-THREE, NO. 3

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EDITORIAL

Very rarely is this journal able to present a building project designed for those who are in the lowest bracket of the South African living scale. The project illustrated, in providing housing for the non-European is not unique; however, in the manner in which it has been provided, it is distinctive. If in European housing architecture of distinction is rare, in non-European architecture is rarer still. Herein lies the merit of the MacPhail scheme. It is architecture. The architects, in seeing more than just solid enclosure as a solution to the problem, are to be congratulated.

The attitude evidenced in this solution is not, we think, an extraordinary one in the profession to-day. Increasingly architects are becoming aware of the problem of housing the non-European. A desire to help, and even a conviction that architectural help is needed, will not give architects the necessary skill to make an adequate contribution to a solution of the problem in its broader aspects. This almost untouched field for architects has its pitfalls. It would be possible to repeat many of the criticisms that have been levelled against those institutions on whom the burden of providing non-European housing has largely fallen, the municipalities; but little purpose would be served in doing so. It would be possible through a consideration of the MacPhail scheme to find a point of departure for a wider survey; but that would hardly be right. It provides a specific solution for a specific problem. None the less, in being a work of architecture, it carries its own overtones of value. It induces us to consider more widely the means used to obtain an adequate completion of its design. The question to be considered is that of architectural character.

The character of South African buildings was critically commented on by Hugh Casson in "The Architectural Review" some years ago. He found no influence of Bantu art in the architecture of the Transvaal. His stricture made on architecture for the European would presumably be doubly applicable to that for the non-European. However, there is another side to the question. We give this extract from the Rand Daily Mail: "Mr. F. Hopf (U.P. Pretoria West) said that . . . the Pretoria City Council . . . had now taken the retrograde step of experimenting with the building of huts not acceptable to natives." We assume that Mr. Hopf was referring to the Native township that was recently illustrated in "Public Works of South Africa." The huts, being thatched rondavels, follow Bantu tradition. Although it is improbable that Mr. Casson would advocate such a close copying of vernacular work, the several criticisms made on this township, and especially one that contains the words: "the building of huts not acceptable to natives," do indicate that an unquestioned answer is not to be found in architectural reminiscence. A native location must function for urban living.

"In laying out the modern location the authorities have almost always adopted the pattern of domestic development seen in European areas of our towns." The words, which are taken from an address on "Native Housing and its Architectural Aspects," are Mr. P. H. Connell's. He proves himself to be critical of a rigid application of "the basic characteristics of the European pattern" to Native housing. As Mr. Connell was once a member of a group who thoroughly investigated the possibility of housing Natives not by any means in imitation of an accepted and mostly indifferent European pattern, but in conformity with the most advanced pre-war principles of community housing, his opinion merits attention. There has been, we think, a development, a change at least, in his attitude to the problem. There is, by inference from Mr. Hopf's statement, the attitude of the Natives to be considered.

Undoubtedly there are Natives who only desire to imitate Europeans in all their ways, even to the extent of living in debased imitations of European townships. There are others who would prefer to be housed more in accordance with Bantu tradition. Possibly the former, containing more of the literate, is the more vocal; and the latter, though less articulate, the larger. This, however, is surmise. Non-Europeans recently have had less reason to speculate on what kind of housing than on what housing, if any, they would obtain. Architects, though from a different point of view, have also had hardly any practical reason for speculating on non-European housing.

The Minister of Health's announcement that the National Housing and Planning Commission is to build houses for the non-European has altered the position. One field of speculation has been narrowed. The non-European will in time be housed. There remains the question of who actually is to take part in this national effort? We have, to quote the Rand Daily Mail again, the Minister's words: "The partners in this great undertaking remain the same—private enterprise, local authorities and the Government itself—" Unless they are assumed to be included in the first group, there is no mention of those other partners, the architectural and quantity surveying professions. We think, the economic factor being what it is, that there is a strong case for the continued inclusion of quantity surveyors among the partners, and, moreover, that it would be tragic if architects were eliminated. Only from the latter can the non-European hope for purposeful economy in planning, and the abolishment of the drab monotony that at present characterizes his townships.

Architectural character is one aspect of Native housing that has been considered in this commentary. It is obviously not the only consideration. It is one, nevertheless, in which, if the National Housing and Planning Commission so ordains it, architects will be severely tested. If the chance comes their way, as well it might, they will immediately be confronted with the question asked by Mr. Hanson at last year's Congress: "— how to create architecture in an architectural setting for the minimum structure that constitutes the Native family dwelling?"

A. S.

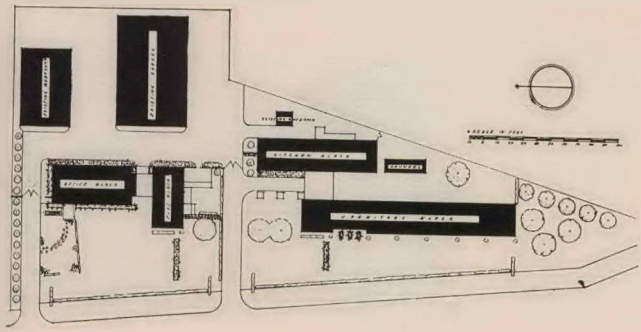


The Office Block seen from the south-west, across the generous lawn area which separates the buildings from the arterial road.

Headquarters for a Coal Distributing Agency in Johannesburg

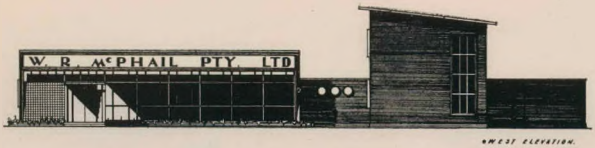
HAROLD PORTER AND PARTNERS, ARCHITECTS

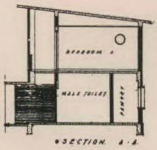
The architects of this work were faced with an interesting and unusual series of requirements — interesting on account of the variety in the building types included in a relatively small complex, and unusual in the provisions made for the comfort and accommodation of the Native employees. The enlightened attitude which coloured the client's statement of requirements was extended to include a close co-operation with the architects in arriving at the fresh contemporary solution which is here presented. The broad garden strip separating the buildings from the arterial road on the west will give them an attractive green setting when the landscaping has matured.

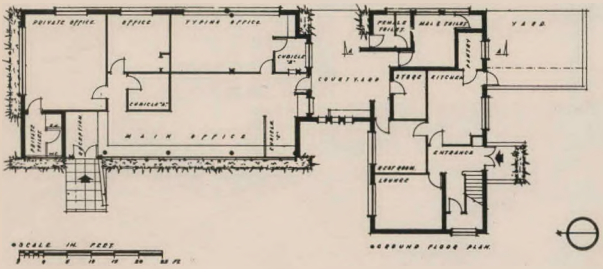


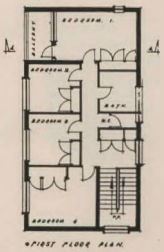
THE SITE PLAN, showing the grouping of the buildings making up the complex. The generous provision of Native employees' accommodation is seen on the right. All buildings are set well back from the main Durban road on the west.

OFFICE BLOCK AND MANAGERS' FLAT









The client's requirements were a group of buildings of diverse kind planned on one site to constitute the headquarters of his business. The buildings include the main offices and office staff rest room, a flat for the manager, a large hostel for single Native employees, a maintenance workshop and parking garage for his fleet of lorries. The layout required a degree of inter-communication for the essential co-ordination and administration, without interference with the privacy required by the domestic elements of flat and hostel. The site plan overleaf illustrates the disposition of the various buildings and the manner in which the requirements have been satisfied. The site is zoned broadly for the various functions, having a main entry for vehicular traffic to the North of the Office Block and an exit between the Flat and the Hostel. The original intention was that all buildings on the site should be of the same character, but difficulties encountered in the issue of building permits resulted in the workshop and garage premises being constructed of structural steel units with corrugated asbestos cement covering.

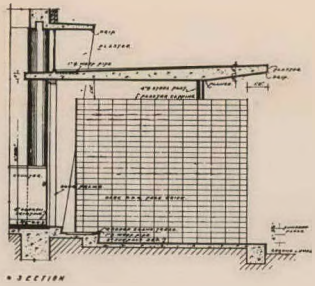
The Office Block is entered off the projecting entrance porch. The office accommodation has been simply zoned by means of walls and glazed partitions with a view to creating



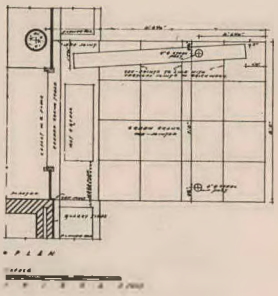


RIGHT, ABOVE: The west elevation of the Office Block showing the main entrance porch. The Venetian blinds provide sun control for the main office windows. BELOW: Interior of the general office seen from the public space at the entrance.











ABOVE. LEFT: View of the main entrance porch, details of which are shown in the drawings. Note the fish pond in the foreground. LEFT: Interiors of the client's private office, panelled in Kiaat with yellow wood joints recessed. The built-in fittings are in matching Kiaat. Venetian blinds cover all windows.

the necessary space sub-divisions, privacy and the reduction of noise. Cubicles in the general office space are provided for drivers' checks and the payment of staff wages respectively, without in any way interfering with the general office routine. The Flat is provided with a private entrance and is so planned on the ground floor that plumbing installations are economically grouped and that the staff rest room may be served from the Flat kitchen. On the upper floor all bedrooms have a northern aspect and all plumbing is collected into a vertical pipe duct.

The planning of the Native employees' hostel was to some considerable extent influenced by anti-riot provisions, although, to-date, no such disturbance has taken place, and it would seem that the inhabitants do now appreciate the somewhat unique provisions made for them. The Hostel is approached and controlled by a single large doorway located between the dormitory and kitchen wings.

For a small payment these employees are fed at a cost which requires a considerable subsidy, but at a cost which they themselves could not achieve if they attempted to attain the same diet. The result is that the Natives are well fed and hot meals are available whenever a lorry crew completes a tour of duty. The beneficial results of this policy are to be seen in the satisfactory health standard maintained and the considerably increased labour output.

This policy, which is of considerable significance in a centre

Exterior photographs:
Ugo Tomaselli.

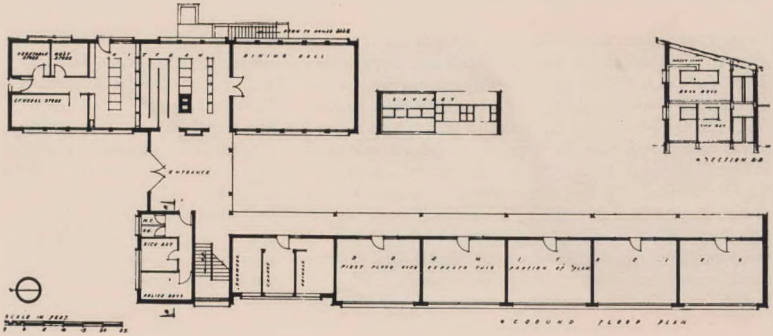
Interior photographs:
Duncan Howie.



ABOVE: General view of the Hostel; kitchen block on the left, dormitories on the right.
BELOW: Interiors showing the kitchen with steam cooking installation and the dining room, also used for educational and entertainment purposes.







HOSTEL

like Johannesburg where urban concentration is taking place more rapidly than living accommodation can be provided, has been commented on elsewhere in this issue. It has created wide interest among employers of labour as much on account of its social implications as on the obvious benefits accruing from a contented labour force.

The Hostel accommodation includes a well equipped kitchen with steam heated cookers as well as provisions for the Natives grilling their own meat on occasion, a dining hall which is also used for cinema shows, educational talks and elementary night school. The sleeping accommodation comprises ten dormitories, a sick bay, "boss-boys room" and generous ablution facilities designed to include a shower and changing room to permit the employees to rid themselves of coal dust as they come off duty. Trough W.C's and the "water bath" urinal based on those developed in the large mine compounds have proved most successful.

The Hostel has been finished in durable materials — face-brick, quarry tile and cement tile dados — in view of the heavy demands accessible surfaces must withstand. The kitchen and dining room have asphalte floors as these have proved most durable for the purpose. The walls of the kitchen, vegetable room and butchery have glazed tile dados with oil paint finish above.

The central boiler room supplies the entire group of buildings with steam and hot water for heating and ablution purposes. Heating in the Office Block is effected by means of baseboard units, in the Flat by recessed radiators, and in the dining room, kitchen and dormitories of the Hostel by means of exposed steam coils. Cooking in the Hostel kitchen is by steam while an "Argus" stove is used in the Flat. Hot water is supplied by a calorifier at all points required, while the temperature of the water in the Native showers is controlled by a mixing valve.



The Hostel group seen from the upper landing of the Manager's Flat.

Monopitch and double pitch roof elements were incorporated in the scheme not only with the primary consideration of economy and efficiency in view but also in order to effect an integration of architectural character throughout the complex.

RECENT TOWN PLANNING IN HOLLAND

2. REBUILDING OF THE CENTRE OF MIDDELBURG, ZEELAND

By J. J. van Voorst, M.I.A.

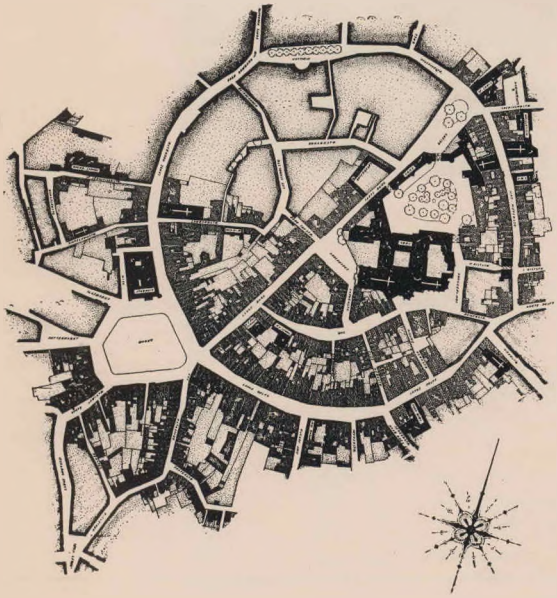
This plan was designed by Ir. Verhagen, the Principal Supervisor of Architecture in the Netherlands. It is typical of the line of thought followed for Rebuilding Plans of the majority of towns and villages.

The plan of the old town, which was laid out in Gothic times, was confined approximately within a circle. The main street was a diagonal of this circle.

Ir. Verhagen has changed this plan and has very cleverly taken advantage of the position of the Town Hall, the Church and the Abbey, an extensive complex of buildings with many fine facades.

The new streets do not follow the diagonal, but are laid out so that each street has a view towards an interesting part of one of the important buildings. The buildings lining the streets have been designed in historical style with much variation in their facades.

This plan, part of which has already been built, has been much attacked by Dutch architects; the main line of attack has been that the buildings are in an historical style whilst the streets have been laid out on a free pattern, unknown in Gothic Town planning. Has Ir. Verhagen gone too far in trying to improve on the old layout? Or has he seen that, whilst the new facades of the buildings will follow historical precedent, they will be designed by contemporary architects





LEFT: Plan of the old town centre showing the characteristic circular and diagonal roads with the irregular market space. (Reproduced with acknowledgements to "FORUM." April 1946). ABOVE: An impression of the replanned town seen from viewpoint 10 looking along Nieuwe Burg towards the New Church.



An impression looking from the market towards Lange Delft (Viewpoint 6).

who, thus, will not design them exactly in the old spirit, and has he, therefore, tried to offset this factor by giving more interest to the layout of the streets? Has he attached too much importance to the closing off of the vistas of the streets, disregarding the cultural standard of the majority in this town? His plan certainly is very decorative and yet practical; the only fear is that the inhabitants will be slightly overwhelmed by the everlasting presence of the facades of the Abbey and the Town Hall.

The plans also show an improvement in the shape of the market square and the site of the Church, and are certainly worth a detailed study.





RIGHT: The plan of the new layout for the centre of Middelburg shows the departure from the diagonal with new streets focussing attention on the important buildings. ABOVE: A view of the Town Hall seen from the viewpoint 1, looking along the Lange Delft across the market place.

THE STUDENTS' FORUM

THE HISTORIC BUILDINGS OF JOHANNESBURG - 19

THE MARKET SQUARE

By Cyril A. Stoloff, Dip. Arch. V

South African traditions had placed in the centre of the Johannesburg Mining Camp, a vast Market Square, 1,300 feet long by 300 feet wide. In 1886, after the proclamation of the Witwatersrand Diggings, the "square" was a great expanse of coarse grass, but in 1887, after hundreds of wagons and oxen had passed over, it was described as "a howling waste of red sand." But it was for all that, a venue where people camped and formed happy family parties. "Every wagon had its own mis-fire, over which simmered the coffee kettle everlastingly." Around this vast open space stood a medley of single storey houses, stores and canteens, facing streets that were only tracks worn in the veld.

The history of the Market Square is essentially bound up with the history of the early mining camp. Among the diggers in the feverish gold rush days was Colonel Ignatius Ferreira, who outspanned his wagon near the spot of the present Stock Exchange, and other pioneers settled down near him, so that the place became known as "Ferreira's Camp." It was the beginning of Johannesburg, and that part of the city is still named Ferreirastown. There, Mr. A. B. Edgson opened the first store and bar. Johannes Meyer was the Mining Commissioner for the Klip River Ward, when the first discovery of gold was made, and acted in a business capacity for some of the farmers. He had a tent between the areas subsequently known as the City and Suburban and Jeppe Townships for the transaction of State and private affairs, and figured much in the early documents relating to the Rand. The origin of Johannesburg's name has never yet been satisfactorily explained. The authentic story, however, appears to be that in December, 1886, President Paul Kruger came to Turffontein, and proclaimed it a township, calling it Johannesburg after three men, namely Johann Rissik, a surveyor of the old South African Republic (who later became Administrator of the Transvaal), General Johannes Joubert, the first Government mining official, and Johannes Meyer, formerly a field cornet.

A contract for laying out a township was entered into with Mr. J. E. de Villiers, at a price of 10s. per stand. He intended at first to place the township at Langlaagte, but found that there was a more general wish to settle nearer



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1. HARRISON AND MARKET STREETS, 1889. In the foreground is the old Standard Bank. In this illustration is embodied the character of the mining camp. A great agglomeration of corrugated iron glistening in the midday sun. 2. MARKET SQUARE, 1890. "A howling waste of red sand . . . every wagon had its own mis-fire, over which the coffee kettle simmered everlastingly . . ." 3. THE MARKET HALL BUILDINGS, adjoining Simmonds Street, on the site now occupied by the Municipal Tram Shelter.



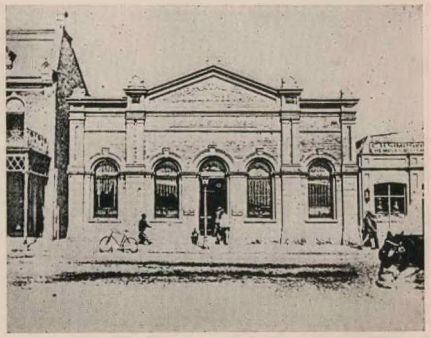
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4. THE NATIONAL BANK, Market Street. This was the first National Bank building, demolished about 1906 when the new bank was built in the same style as the adjoining Corner House block. 5. COLONIAL TRUST BUILDING, corner of Market and Simmonds Streets. This was formerly the Robinson Bank founded by Sir J. B. Robinson. Adjoining is the African City Property Trust Building which later became the Volkskas Bank.

6. THE FIRST NATAL BANK, 1884, situated in Market Street facing the Market Square. On the left is portion of Birch's Building still standing to-day while on the right is the premises of C. H. Simpson, the Chemist on the site of the present Meischke's Buildings. 7. "BETWEEN THE CHAINS," off Market Square in Simmonds Street. On the left is the National Bank and opposite is the Colonial Trust Building. In the middle distance, on the right, is the Stock Exchange Building. 8. STEYTLER'S BUILDING, facing Market Square on the corner of Market and Loveday Streets.



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"Ferreira's Camp." Johannesburg was then laid out in two narrow strips, one from Commissioner to President Streets, and the other from Bree to Noord Street. In the centre was a mine owned by the Oranjeslaagte syndicate, with its shaft where the Law Courts now stand. The central area of Johannesburg contained this mining property, and was laid out by Mr. W. Auret Pritchard, who found that the streets in the two sections already laid out did not synchronise; he subsequently laid out the centre strip to coincide with the southern side. The "kinks" in the streets running from north to south at their intersection with Bree Street, remain as a memorial to him. Mr. Pritchard was given the option of taking payment for his work in stands or in cash. Mr. De Villiers, who had laid out the other sections took his payment in stands, and later resold at a handsome profit. Mr. Pritchard, however, had little faith in the future of the town at the time, and accepted cash. Although he did not acquire his first property until 1891, he changed his mind about the future of the Rand, and a few years ago he discounted stories that the Reef would be worked out, and the Rand would become deserted. He said that he believed that the Rand was good for another 100 years.

Mr. Simmonds, a draughtsman, laid out various portions of Johannesburg, and Simmonds Street was named after him. Mr. Harry Marshall was greatly interested in the early development of the city, and Marshall's Town and Marshall Street were named after him. This naming of streets showed a little later, how quickly the story of the beginning of the town was forgotten even by the early population. In the "Star" of February 1, 1890, a writer remarked: "Who was Simmonds that he should have been immortalised by having his name given to the thoroughfare that will soon be of world-wide repute? . . . Was there ever such a man?" After a lapse of only 40 months, there were people in Johannesburg who had never heard of the draughtsman who laid out so much of their city.

A township having been marked out, the stands were sold by auction on December 8, 1886, at the Mining Commissioner's office in Market Square, on the site now occupied by Wevell Brothers, the pioneer firm of wagon builders. As usual the stands on the side of the Market Square fetched the best prices. They were sold at figures ranging from £100 to £280. The rest went at bargain prices, and stands in the best part of Eloff Street, now worth tens of thousands of pounds, could be picked up for £5, while in the wilds of Noord Street, they could be had for a few shillings apiece. Fifty stands remained unsold even at that figure. The first sale of stands disposed of practically the whole of central Johannesburg, for under £13,000, and the same plots to-day could not be bought for several million sterling. In 1900, a plot at the corner of Rissik and Pritchard Streets was sold for £40,000, an increase of about a thousand per cent, or about 66 per cent. per year. In 1901, corner stands on Market Square changed hands at £45,000, while the corner stand occupied by the Central News



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11

9, GOVERNMENT BUILDINGS, 1887, were built in Rissik Street, forming the eastern extremity of Market Square. This structure later became the first Post Office. 10, RISSIK STREET, MARKET SQUARE, 1890. On the right are the Government Buildings, now the Post Office, while on the left is the silhouette of the famous Palace Buildings. One of the early horse trams, characteristic of the period is shown in the foreground. 11, THE GOLDSMITHS' ALLIANCE BUILDINGS, corner of Market and Rissik Streets. The Alliance Building Society is on the left, in the middle distance are MacDonald Adams Building, Steytler's Building and Sauer's Buildings.



12

Agency to-day, was held to be worth £30,000. A Mr. W. A. Martin, a Johannesburg pioneer, was offered the Carlton Hotel stand for £1,500.

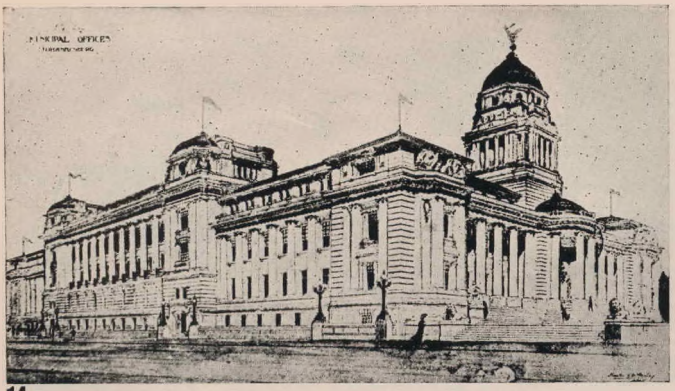
It is interesting to note at this stage, that the first street lamps in Johannesburg were erected in Market Square. The first gas lamp was erected in front of the Landdrost's Court on November 17, 1892, by the Johannesburg Lighting Company, to give "some idea of what can be done in the way of street lighting." The first electric lamp was erected at the corner of Rissik and President Streets in October, 1895.

The Market Hall was situated at the Western end of the Square adjoining Simmonds Street. The Municipal Tram Shelter now occupies this site, while the entire block from Rissik to Harrison Street is now the site of the City Hall, which is the culmination of a long and stormy development in civic administration. On the 8th September, 1886, Kruger proclaimed as public diggings certain portions of farms on which Johannesburg now stands. The population then consisted of 50 persons. On the establishment of the township, local Government was invested in an official known as Mining Commissioner, responsible only to the then Republican Government, while in December 1887, he had associated with him a Sanitary Board, also nominated by the Government. In 1890 the first semblance of local government appeared. The community was given the privilege of electing certain members to the Sanitary Board.

12. MARKET SQUARE, 1900. A view looking south-west from the Post Office. On the extreme right is the Market Hall. 13. A view across the square looking north. On the extreme left is Henwood's Building with Harvey, Greenacre & Company in the centre and Arcade Buildings on the right.

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14. JOHANNESBURG TOWN HALL, 1911. Market Square, from the original drawing by the Architects, Messrs. Hawke and McKinley. 15. THE CENOTAPH, Market Square, facing Harrison Street, designed by Sir Edwin Lutyens as a memorial to those who fell in the Great War, 1914-1919. In the right background is portion of the Town Hall. 16. THE CENOTAPH IN ITS MARKET SQUARE SETTING. Buildings in the background in Market Street are from left to right: Ziman's Buildings, New Court Buildings, old Chamber of Mines Building, Barclay's Bank (formerly National Bank) and the Colonial Trust Building.

Acknowledgements for photographic illustrations: 7 and 8, The Africana Museum; 11, John Bacon; 13, Pelican Import Company; 16, Beanes Photographic Services.

With the elected members there sat the Government Commissioner, who was chairman, and two other nominees of the Government, one of whom was the District Surgeon. Control of finance was entirely in the hands of the Commissioner. This system continued until 1897, when the "Stadsraad" was constituted under Law No. 9 of that year. The Stadsraad consisted of a Burgomaster, appointed by the Government and 12 other members. During the South African War, from May 1900 to May 1901, the affairs of the town were administered under Martial Law by a Military Governor. Under Lord Milner's proclamation No. 16 of 1901, the nominated Town Council was selected entirely from those prominent Johannesburg men who were then in the town. The first civic elections in Johannesburg were held in December, 1903.

The face of the Market Square has not changed greatly since 1900, as only about four new buildings have been erected in the past 50 years, fronting onto the square, or what is now the City Hall, Cenotaph, Public Library and Gardens. The only block that has seen real change, is that between Loveday and Rissik Streets, on the North side of the Square. The famous "Henwood's Arcade" has disappeared, and the double-storyered premises of Harvey, Greenacre and Co. has also gone. A small Flemish-gabled red brick building known as "Arcade Buildings" has given place to Barbican Buildings. In the early days of the century the Market Square gave to Johannesburg a special character, which although not of great significance, is something that the Johannesburg of to-day sadly lacks.

CONTEMPORARY JOURNALS

ARCHITECTURE

"Architectural Record,"—September, 1947, pp. 81—88.
Mies van der Rohe. A short study of some of the works of Mies van der Rohe, the well-known Architect, who has recently become an American citizen. Illustrated.

"Architectural Review,"—November. 1947. pp. 147-150.
The Space Machine — An evaluation of the recent work of Le Corbusier, by Lionel Brett.

COMMERCIAL

'Architectural Forum,"—October, 1947, pp. 96-103.
The following projects are illustrated:—
(1) Showroom for children's dresses employes open planning and bright colours. William Lescaze, Architect.
(2) Brokerage Office, illustrating space-saving design for du Pont, Homsey Company. Victorine & Homsey, Architects.
(3) Offices for Aluminium Co., of America, illustrating a three-source lighting system. George Daub, Architect.
(4) Display room for Robert Gair Co., N.Y., for the display of large and small boxes. Robin & Vogel, Architects.

"Progressive Architecture,"—October, 1947, pp. 70-75.
(1) Office for Ralph Flewelling and Associates, Architects, Los Angeles, California, designed on an inside site.
(2) Office for Parkinson, Powelson, Briney, Bernard & Woodford, Architects, Los Angeles, California. Built on an interior site the plan is stepped back to provide a landscaped entrance court and a long rear court that allows unhindered light to enter the draughting office.
(3) Office for D. Williams, Architect. This scheme combines Mr. Williams' profession Architectural offices and Mrs. Williams' dress manufacture and sales business.

"Architectural Record,"—October, 1947. pp. 112-118.
(1) Keith's Home Store, Kansas City, by Antonin Raymond and L. Rado, Architects. A straightforward solution showing a refreshing absence of cliches and diseased kidney and related shapes. Illustrated.
(2) By, Of and For Architects. A club and office building in Sao Paulo, Brazil, by Forte, Ruchti & Ciampaglia, Architects. This building has been planned as a combined club, exhibition hall and office building.

"Architectural Record,"—October, 1947. pp. 119-146.
Building types Study No. 130 on Office Building.
The following projects are illustrated:—
(1) Office Building for Seaboard Finance Co., Los Angeles. E. Weston, Architect.
(2) Illinois Tool Works Co., Chicago. The Austin Co., Engineers and Builders.
(3) Office Building for an Industrial Plant. Wurster, Bernardi & Emmons, Architects.
(4) General Petroleum Buildings, Los Angeles. Wurdeman & Becket, Architects.
(5) Insurance Offices, Skidmore, Owings & Merrill, Architects.
(6) City National Bank Building, Houston, Texas. Finn & Cummins, Architects.
(7) Wyoming Valley Veterans' Building. Lacey, Atherton, Wilson & Davis, Architects.
(8) Rexall Drug Headquarters, Los Angeles. A. Roller, Architect.
(9) Loft Building. C. and S. Whinston, Architects.

"The Architects' Journal,"—December 4, 1947, pp. 293-295.
Temporary showroom for H. Dunn & Sons, Ltd., by Bertram Carter. The scheme illustrates the conversion of a derelict brick shell into a temporary furniture showroom.

"The Architects' Journal,"—December 18, 1947. pp. 537-540.
New Drawing Office for the Metropolitan-Cammell Carriage & Wagon Co., Ltd., Birmingham. C. Tee & Gale, Architects.

"Architectural Forum,"—November, 1947. p. 89, 110-112.
(1) Federal Office Building. A. Reidy, Architect. This ten-storey building at Rio de Janeiro is supported on stilts.
(2) Office Building in Porto Alegre. Reidy & Moreira, Architects.

DOMESTIC

"Architectural Record,"—September, 1947. pp. 66-73.
The Tomkins House, Hewlett Harbour, Long Island, by Marcel Brauer, Architect. An ingeniously designed house showing skilful use of material and sureness in scale and proportion.

"Architectural Review,"—October, 1947. pp. 115-118.
Two houses by Marcel Brauer are illustrated:—
(1) The Geller House, Long Island.
(2) The Tomkins House, Long Island.

"Architectural Forum,"—October, 1947. pp. 105-113.
A group of country houses appear in this issue:—
(1) Country house in the Midwest. Schweikher & Elting, Architects.
(2) Dexterous handling of steel framing results in a finely articulated house. R. Soriano, Architect.
(3) Hillside house built to a split level plan. C. Goodman, Architect.

"Architectural Record,"—October, 1947. pp. 106-111.
An experimental house-system developed by Holden, Mclaughlin & Associates, Architects. The major objects were to give the maximum apparent spaciousness, plus efficient room arrangement, using a minimum of materials, equipment and labour.

"Architectural Review,"—November, 1947. pp. 151-154.
House in the Colorado Desert by Richard Neutra, Architect. Planned below the foothills of the San Jacinto mountains to enjoy all the advantages of the desert without suffering any of its pronounced discomforts.

"The Architects' Journal,"—November 6, 1947. pp. 412-413.
The Wilson House designed by Foyle and Wright. Illustrated with large scale details.

"Architectural Record,"—November, 1947. pp. 89-114.
Architectural Records Building Types Study No. 131 on Houses. This issue illustrates the following schemes:—
(1) House for D. Irish, Midland, Mich. Alden Dow, Architect.
(2) House on Cape Cod for T. Estes. C. Koch, Architect & Associates.
(3) House for R. V. Pound, Mass. C. Koch, Architect & Associates.
(4) House in Cazenova, N.Y. Sherwood, Miles & Smith, Architects.
(5) House for Howard Bald in the Ojai Valley. R. Nautra, Architect.
(6) House for P. C. Beckett, Ariz. Kaufmann, Lippincott & Eggers, Architects.
(7) House for Ross Beatty, Jnr. Schweikher & Elting, Architects.
(8) House for D. Berg, Glen Ellyn. Schweikher & Elting, Architects.
(9) House in Seattle, Wash. P. Thiry, Architect.
(10) House for A. Anderson, Calif. H. Moise, Architect.
(11) House for W. R. Scott, Portland, Ore. H. Brookman, Architect.
(12) House for Gerald Wright, Calif. F. Langhorst, Architect.
(13) House for H. Dean, Mich. G. Brigham, Architect.
(14) House in Sao Paulo, Brazil. Ruchti & Forte, Architects.

"Progressive Architecture,"—November, 1947. pp. 87-89.
House at Minneapolis, Minnesota. E. and W. Close, Architects. Designed for a professor and his wife this house is built on a wooded hillside site on two levels.

"Architectural Forum,"—November, 1947. pp. 92-98.
Amongst various domestic work illustrated are to be found the following Brazilian projects:—
(1) Court Yard House. D. Calabi, Architect.
(2) Three-storey house at Sao Paulo. J. Artigas, Architect.
(3) Prize-winning house at Rio-de-Janeiro. C. Ferreira, Architect.
(4) Thirteen-room house at Rio-de-Janeiro. Soreiro, Mesquita, Estrela & Ferreira, Architects.
(5) Seashore residence. G. Warchavchik, Architect.
(6) House for narrow lot, Sao Paulo. Forte, Ruchti & Ciampaglia, Architects.

EXHIBITION BUILDINGS

"The Architects' Journal,"—November 13, 1947. pp. 433-435.
(1) Exhibition stand to display at the recent Brewers Exhibition at Olympia, the beer engines, bars and accessories for licensed houses. Designed by Clive Entwistle.
(2) Atom Train. A travelling exhibition on Atomic Energy, designed by Moro & Day.

"The Architects' Journal,"—November 29, 1947. pp. 451-453.
Stands at the Building Exhibition:—
(1) The English Joinery Manufacturers' Association, by F. MacManus.
(2) Boulton & Paul, Ltd., by A. W. Cox.

(3) Ewart & Son, by Roy Fowkes.
(4) I.C.I., Ltd., by Arcon.
(5) Fiberglass Ltd, by Brian Peake.
(6) Celotex Ltd., and B. Finch & Co., Ltd., by Arcon.
(7) Ascot Gas Water Heaters; Williams & Williams, Ltd., both by Arcon.

"The Architects' Journal,"—November 27, 1947. pp. 471-477.
Stands at the Building Exhibition:—
(1) Aluminium Department, by Lynn Chadwick.
(2) Rubberoid Co., Ltd., by Eric Brown & S. Buzas.
(3) J. Thompson Beacon Windows, Ltd., by Lyons & Israel.

FACTORIES

"The Architects' Journal,"—October 23, 1947. pp. 361-366.
Factory for the National Cash Register Company at Dundee. Designed by J. Beard, Bennett & Partners.

"The Architects' Journal,"—November 6, 1947. pp. 405-408.
Factory at Dundee for U.K. Time Branch of the U.S. Time Corporation. J. S. Beard, Bennett & Partners, Architects. The building provides: (a) a main assembly area with subsidiary manufacturing and storage areas; (b) Administrative offices and (c) Canteen and Welfare Department.

"The Architects' Journal,"—November 13, 1947. pp. 427-430.
An Industrial Building on the Great West Road, Brentford, designed by Wallis, Gilbert & Partners. The factory consists of aero-engineers' workshop, offices, canteens, welfare and air-raid shelters.

"Architectural Forum,"—November, 1947. pp. 106-109.
(1) Pharmaceutical and Cosmatic Plant at Rio-de-Janeiro. A. Reidy, Architect.
(2) Warehouse and Coffee Processing Plant. R. Levi, Architect.

FLATS

"Architectural Forum,"—November, 1947. pp. 99-101.
(1) Apartment Building in Sao Paulo. H. Mindlin, Architect.
(2) Architects apartments in Rio-de-Janeiro. Marcelo, Milton & Roberto, Architects.

GOVERNMENT BUILDINGS, INTERNATIONAL, ETC.

"Architectural Record,"—November, 1947. pp. 68-73.
U.N. Headquarters Revised for Economy. The original scheme has been modified to fit within an estimated figure of approximately 65,000,000 dollars.

HOSPITALS, WELFARE, ETC.

"Architectural Record,"—October, 1947. pp. 100-105.
Perspectives of 15 hospital projects are illustrated.

"Architectural Review,"—November, 1947. pp. 171-172.
Spring House at Araxa, Brazil. F. Bolonha, Architect. This building is designed as a place where patients at the Spa of Araxa in Brazil may drink the sulphur waters.

"Progressive Architecture,"—November, 1947. pp. 58-86.
Health Facilities. A critique covering the following schemes:—
(1) Greenwich Hospital, Greenwich, Connecticut. Skidmore, Owings & Merrill, Architects. The problem was to design a 222-bed hospital to be joined with the present structure, which will become the Outpatients Department and a Nursery School and residence.
(2) Southern Hospital, Stockholm, Sweden. A municipal 1,200-bed central hospital, including every diagnostic and therapeutic facility known to Medical Science. H. Cederstrom, Architect.
(3) Dormitory, Keeley Institute, Dwight, Illinois. Schweikher & Elting, Architects, design an institution for the treatment and care of alcoholic patients which would serve efficiently as a health-care facility yet would have a character that would be more residential than institutional.
(4) Wayne County Health Centre, Michigan. Problem: To supply dental, maternal, X-ray, tuberculosis and venereal disease treatment and control, plus a headquarters for the Wayne County Board of Health, County Sanitary Engineers and County Nurses.
(5) King County Central Blood Bank, Seattle, Washington. Naramore, Bain, Brady & Johanson and J. Wohleb design a centre for the convenience and comfort of Blood Donors and for the efficient handling and processing of the plasma.
(6) Nurses' Home, Memorial Hospital, Anniston, Alabama. This scheme provides a nurses' residence and training school in a building separate from, but related to the existing hospital. C. McCauley, Architect.
(7) Nurses Home, St. Benedict's Hospital, St. Cloud, Minnesota. The problem: To provide a nurses' residence and training school. Long and Thorshov, Inc., Architects.

"Architectural Forum,"—November, 1947. pp. 68-69, 84-88, 106-107.
(1) Sulphur Springs Pavilion at Araxa.
(2) Foreigners' Hospital. P. Ribeiro, Architect. This project at Rio-de-Janeiro will largely cater for Rio's American colony.
(3) Maternity home for University Hospital. R. Levi, Architect. Located on a steeply sloping site this prize-winning design takes advantage of the drop in elevation to help solve the complex circulation problem encountered in the planning of any hospital.
(4) Social Centre, Rio-de-Janeiro. O. R. de Campos, Architect.
(5) Laboratory For Snake-Bite Serum in Brazil. A. V. Brazil, Architect.

HOTELS

"Architectural Review,"—October, 1947. pp. 127-130.
Hotel Grand Gooiland at Hilversum. This hotel was originally designed by J. Duiker, and after his death in 1935, was completed by his friend and collaborator, B. Bijvoet. The building combines hotel, cafe, restaurant and theatre into a single complex.

"Architectural Forum,"—October, 1947. pp. 81-87.
Royal Hawaiian Hotel. The island's famous hotel has been enlarged, redecorated and opened to its ideal climate. Gardner Dailey, Architect. Illustrated.

"Architectural Forum,"—November, 1947. pp. 71-75.
(1) Tourist Hotel, Ouro Preto. O. Niemeyer, Architect.
(2) Small Resort Hotel at Tijuca. Marcelo, Milton & Roberto, Architects.
(3) Luxury Beach Hotel at Praia Vermelha, Rio-de-Janeiro. Planned to accommodate 600 persons, the design places public rooms in two-storey wings encircling a central patio. H. Mindlin, Architect, Burle-Marx, Landscape Architect.

HOUSING

"The Architects' Journal,"—November 20, 1947. pp. 454-456.
Ministry of Health three-storey terrace housing scheme.

"The Architects' Journal,"—November 27, 1947. p. 470.
Maisonettes by the Ministry of Health.

"Architectural Record,"—November, 1947. p. 80.
(a) A plan for Middle Income Rental Housing, by C. Vollmer, associated with Fellheimer & Wagner, Architects. The pentagonal apartment plan is here developed as a way of providing large-scale rental housing for tenants in higher income brackets.
(b) Duplex Apartments in Economy Role. Corbett & Sacks, Architects.

"Architectural Forum,"—November, 1947. pp. 102-105.
(1) Varzea do Carmo Housing Project. Lima, Cavalcanti & Silva, Architects.
(2) 14,000 Family Public Housing Project at Rio-de-Janeiro. Ferreira, Leal & Torres, Architects.
(3) Proposed 600-Family Project at Rio-de-Janeiro. A. Reidy, Architect.

RECREATION

"Progressive Architecture,"—November, 1947. pp. 53-57.
Tennis Club, Palm Springs, California. Built into rock, it overlooks a serene view of the colourful near-by community and miles of desert valley beyond. P. Williams and A. Jones, Jr., Architects.

"Architectural Forum,"—November, 1947. p. 70.
(1) Recreational Centre at Araxa. F. Bolonha, Architect.
(2) Suburban Sports Club, Rio-de-Janeiro. Silva, Architect.

RELIGIOUS BUILDINGS

"Architectural Record,"—September, 1947. pp. 89-112.
The "Architectural Record" presents Building Types Study No. 129, on Religious Buildings, covering the following articles:—
(a) Realistic Planning for Religious Buildings, by E. M. Conover.
(b) Towards a New Architecture of Worship, by Barry Byrne.
The following plans are illustrated:—
(1) Children's Chapel, Brooklyn. J. Salerno, Architect.
(2) Crypt Chapel, Latrobe. E. Frei, Designer.
(3) Synagogue Proposals. P. Goodman, Architect.
(4) St. Ann's Church, St. Louis. J. D. Murphy, Architect.
(5) Church of la Purisima, Monterry. E. de la Mora, Architect.
(6) Project Study for Oklahoma. Study by R. B. Miller.

RESTAURANTS

"Progressive Architecture,"—October, 1947. pp. 53-58.
Dewey Showroom and Restaurant, Quachee. E. and M. Hunter, Architects. A winner of one of the first annual Progressive Architecture Awards, for Non-Residential Work. Illustrated with plans, details and photographs.

SCHOOLS

"The Architects' Journal,"—October 16, 1947. pp. 339-347.
The design of Primary Schools is analysed by the Hertfordshire County Council Architect's Department. Mr. Aslin, with his assistants, have devised a flexible system of building with factory-produced components. Illustrated.

"The Architects' Journal,"—October 30, 1947. pp. 383-386.
School at Folkestone. Designed by E. Lewis. This Elementary School is for 320 senior girls and 388 mixed juniors and infants.

"The Architects' Journal,"—December 25, 1947. pp. 559-561.
Florida Southern College. Frank Lloyd Wright, Architect.

"Architectural Forum,"—November, 1947. pp. 80-83.
(1) Vocational High School, Rio-de-Janeiro, designed to accommodate 1,400 students in two daily shifts. Marcelo, Milton & Roberto, Architects.
(3) Small Primary School on a hillside site. A. Miranda, Architect.
(2) School for Industrial Town Santo Andre. C. Ferreira, Architect.
(4) Urban Primary School, in Bare Manse. A. Toledo, Architect.

STREET FURNITURE, BRIDGES, ETC.

"The Architects' Journal,"—October 2, 1947. pp. 302-303.
Viaduct at Ariccia, Italy, by Guidi & Pacanowski.

STUDIOS

"Architectural Forum,"—October, 1947. pp. 114-119.
Photographic and Art Studio. A plan for the production of fine commercial photography and artwork and a sales room for both, the new Kling Studios in Chicago is designed to operate with the efficiency of a modern factory.

"Progressive Architecture,"—October, 1947. pp. 67-69.
Studio workshop for E. Peterson, Architect, Mass. The studio, an addition to his house, is placed on a hillside with a view out across the water.

TOWN PLANNING

"Journal, R.A.I. of Canada,"—September, 1947. pp. 297-328.
Town Planning in Vancouver. Vancouver revises its town plan for future growth. The elements of the newly revised plan are: Economic Background and Population Growth — Major Street Plan — Transit — The Downtown Business District — The Grouping of Public Buildings — Parks and Recreation, including schools — Transportation: Railways and Harbours — A Metropolitan Airport Plan — Zoning — Decentralization and Regional Planning — The Appearance of the City and the Administration of the Plan. Accompanying the articles are many large-scale Plans indicating the proposed new work.

"The Architects' Journal,"—October 9, 1947. pp. 317-320.
Hemel Hempstead New Town by G. A. Jellicoe, Consultant to the Development Corporation. The problem was "To plan to increase the existing town within the designated area from a population of 21,120 to one having a balanced population of 60,000.

"Architectural Review,"—November, 1947. pp. 159-170.
Westminster Regained. Proposals for the Replanning of the Westminster Precinct.

"The Architects' Journal,"—December 18, 1947. pp. 541-545.
(a) Preliminary Outline Plan for Crawley, by A. Minoprio.
(b) Village Planning Competition for the Central Landowners' Association.

TRANSPORT BUILDINGS

"Architectural Record,"—October, 1947. pp. 90-99.
Establishing an Airport Planning Programme, by Smith, Hinchman & Grylls, Inc., Architects and Engineers.

"Journal, R.A.I. of Canada,"—November, 1947. pp. 385-413.
This issue of the Journal is devoted to design and transportation and covers the following articles and illustrations:—
(1) Design and Transportation. Article by R. Bolton.
(2) Rapid Transit in Toronto. Article by W. H. Patterson.
(3) Rapid Transit in Toronto. Article by A. G. Keith.
(4) Rio-de-Janeiro Airport, Brazil. Marcelo, Milton & Roberto, Architects. Plan and photographs of building.
(5) Railway Stations in Italy. Article by E. G. Faludi, illustrating the following Railway Stations: Florence, Rome, Viareggio and Ostia.

"Architectural Forum,"—November, 1947. pp. 76-79.
(1) New Town for Brazilian Aeronautical Centre. Oscar Niemeyer, Architect.
(2) Air Terminal Building, Rio-de-Janeiro. Marcelo, Milton & Roberto, Architects.

NOTES AND NEWS

SIXTH CONGRESS OF C.I.A.M.

The sixth congress of C.I.A.M. (Congress Internationaux d'Architecture Moderne) held at Bridgewater, England, last September, was an event from which architects all over the world may well take heart. Here were assembled delegates from eighteen countries who, during a succession of lively discussions arrived at substantial agreement, established a common set of aims and produced constructive proposals for realising them. The delegates left obviously heartened by the discussions and stimulated by the renewing of personal contacts, a state of affairs so remarkable to-day in the sphere of international relations that it inspires considerable respect in itself for the principles to which these men subscribe. So far removed in fact was the spirit of the C.I.A.M. congress from the wrangling and face-saving of its political counterparts that one may perhaps be permitted to wonder whether in such associations of men of professional good-will (The association of Atomic Scientists would seem to be another such) there does not resige the only hope of a peaceful and sanely ordered future.

Twenty years is a long time, in these days, for an artistic Movement to maintain its cohesion and driving force and the fact that C.I.A.M. has done so suggests that its approach to architectural problems remains substantianlly a valid one for the present time. By linking architectural aesthetics above all with technical and sociological questions C.I.A.M. has in fact anchored itself firmly in reality and so managed to remain afloat among the social uncertainties and catastrophies which have capsized other Movements. Above all it has established an architecture which remains the champion of the Common Man, that one-time hero of the headlines who no longer seems even to figure in the calculations of international politics.

It is, however, only that this, most recent, congress that the Common Man has appeared in all his dimensions. It is worth recalling, for instance, the original statement made in 1928 of the aims of the Congress. These were summarized as being

(a) To formulate the architectural problems of to-day.
(b) To exhibit the idea of modern architecture.
(c) To instil this idea into technical, social and economic thought.
(d) To promote the development of architecture.

These aims, themselves formulated in abstract terms, were as such applied to an abstract view of humanity. Consideration for the Common Man certainly underlay this abstraction but in fact he was little more than a symbol, the clear-cut Isotype silhouette who became so familiar a unit in the diagrams produced by C.I.A.M. study groups. With the aim of fulfilling the needs of this human symbol there was carried

out a programme of research which at the first congress examined the problem of the minimum flat, from there extending its researches to cover wider fields, and before the war culminated the splendid study of town planning problems which was published in the form of Sert's "Can Our Cities Survive?" In carrying out this programme C.I.A.M. was, however, doing much more than merely formulating approaches to contemporary architectural problems. It was also training a cadre of young architects to apply a particular line of thought in whatever situations they might find themselves, and many of these architects to-day hold positions of responsibility in their respective countries.

But now, just when the triumph of C.I.A.M. ideas would seem to be assured, there seems to have crept in an element of doubt. Confronted with an architecture which enables him to live a fuller life both in the material and in the imaginative sense, the Common Man appears (to put it mildly) to be reluctant to claim his heritage. With commendable courage and a welcome realisation of its importance C.I.A.M. has resolved to tackle this problem of Public Opinion, in other words to take stock of the Common Man not as a symbolical silhouette but as a three dimensional figure, complete with all his attendant paraphenalia of emotions, associations, inhibitions and the personal idiosyncracies which colour his view of architecture. In his recent book "Castles on the Ground," J. M. Richards has undertaken a study of the London Suburb from this point of view, endeavouring to determine just what the man who lives in it finds satisfying about its architecture, and at the congress, Mr. Richards raised many important questions involving this sort of relationship between architects and the public which he suggested might form the basis for a programme of study at the next congress. Just what form this study will take is not yet clear, but parallel considerations for which a programme has been accepted are a Restatement of the Aims of the congress and an examination of architectural education.

In view of the shift of emphasis which appears to have taken place within the framework of C.I.A.M. this Restatement of Aims would seems to be particularly important. So far the public too often seems to assume that Modern Architecture is at worst deliberately iconoclastic, at best a piece of exhibitionism on the part of architects who want only to regiment the individual into a lifeless geometrical environment. The modern architect may so far have fallen far short of the complete harmony of form and technique which characterises the great architecture of the past. Its practitioners, and C.I.A.M. who speaks for them, should nevertheless make it clear that this harmony remains their goal and that, far from regimentation, they aim essentially at creating a less restricted environment for the individual.

On the question of architectural education C.I.A.M.'s researches should also prove important. There are few schools of architecture in the world to-day which, during the lifetime of C.I.A.M. have not radically altered their systems of teaching in conformity with present-day needs but, in doing so, they have necessarily proceeded empyrically, each along individual lines and with little or no contact with developments in academic circles other than their own. In many cases conspicuous successes have been achieved, but, in others there have been signs that insistance on the "Three Ps" of modern architecture (Pilotis, Pan de Verre and Plan Libre) can prove no less sterile than insistance on the Three Orders unless it is related to a clearly defined approach to all the innumerable ramifications of technics and aesthetics in which architecture is to-day involved: and this sort of definition C.I.A.M.'s researches can supply. In this country the introduction of new methods has perhaps been more fundamental and appeared earlier than it did in others, while it has already been reflected in solid achievements in contemporary practice. It is also notable that an almost complete transformation was achieved, not only by a revolutionary sweep, such as is represented by the Bauhaus method, but by changes which took place within an established academic framework. From these points of view at least South African experiences should prove valuable ones in their international context while, in reverse, we may hope to learn much from the tabulation of the experiences of other countries in architectural education.

D. E. P.

A news item of considerable importance to the architectural profession appeared in the "East London Daily Dispatch" of the 9th January, 1948, in the report of a hearing in the East London Magistrate's Court dealing with implications of the use of the term "Architectural."

" NOT AN ARCHITECT. GUILTY OF AN OFFENCE "

"Fredericus van Seumeren, of the Netherlands Buildings, was fined £2 10s. 0d. or seven days hard labour in what the magistrate described as in the nature of a test case when he again appeared before Mr. A. Brink in the East London Magistrate's Court yesterday. The charge was that, between September 1, 1947, and November 27, 1947, Van Seumeren, not being registered as an architect, unlawfully used, by advertisement, description or other means, such a name, title, addition, description or letters as to indicate that he was an architect by displaying: (1) on a sign board at Killarney Flats extension, the words " F. van Seumeren, architectural office at C.N.A. Buildings, East London"; (2) On a renter's board at the entrance to the Netherlands Buildings the words "F. van Seumeren, architectural office" and (3) on the door of room 33 the words "F. van Seumeren, B.B.U., Architectural office."

At Wednesday's hearing, Mr. F. H. Waldron (for Van Seumeren) argued that the words "architectural office" did

not convey that Van Seumerên was an architect and the magistrate reserved his decision until yesterday. In passing sentence, the magistrate said van Smeuren had drawn up plans which was work peculiar to an architect and had put up these advertisements at his office and at this building under construction. The word "architectural" conveyed to him only one meaning, said Mr. Brink, and that was that in the office there must be an architect. Van Seumeren was not an architect and was therefore guilty of an offence."

CHAPTER OF S.A. QUANTITY SURVEYORS

TRANSFER TO COLONIAL FELLOWSHIP — R.I.C.S.

The application of Mr. D. J. Beveridge has been approved by the Council of the Institution.

APPLICATION FOR PROFESSIONAL ASSOCIATESHIP— R.I.C.S.

The application of Mr. F. C. Moore has been similarly approved.

MEMBERSHIP

Mr. W. D. Rae, of Durban, has been enrolled as a salaried member of the Chapter.

Mr. N. A. Fraser, of 103/4 Alres Buildings, Rissik Street, Johannesburg, has been enrolled as a practising member, and has entered practice under the style of MacConville and Fraser, Chartered Quantity Surveyors.

TRANSFERS

Mr. J. Veitch has been transferred from "Salaried" to "Practising" Membership.

Mr. A. O. Coltman has been transferred to "Retired" Membership.

Mr. E. Hustwick has tendered his resignation from the Chapter as from January, 1948.

PARTNERSHIPS

Mr. F. C. Harris has entered into partnership with Messrs. Babbs, Labdon and Partners at 313, Permanent Buildings, 8, Darling Street, Cape Town. The name of the firm is unaltered.

The partnership between Messrs. W. Murdoch, T. A. Bannerman and W. Laurie at Barclay's Bank Buildings, Adderley Street, Cape Town, has been dissolved from 1st January, 1948. Mr. Bannerman is practising on his own account. Messrs. Murdoch and Laurie are in partnership, both firms practising at the above address.

JOURNAL OF R.I.C.S., Vol. XCVII, Pt.VI. Dec. 1947.

Articles of interest: "Use of the Tittle 'Quantity Surveyor' in the Dominion of South Africa," p. 321; "Present-Day Problems of the Builder," p. 322; "Building Wages," p. 331.

SITUATION WANTED

CHARTERED ARCHITECT, A.R.I.B.A., British, age 31 years, married, requires progressive post with responsibilities in South Africa. Fourteen years architectural experience Public Buildings, Schools, Housing, Estate Development and General. Salary required £750 per annum. Passages booked and becoming available approximately six months. Arrangement desired for assistance with passages. Write: Mr. G. S. K. Locke, A.R.I.B.A., 3, Hollinwell Avenue, Wollaton Road, Nottingham, England.

AMALGAMATION

London firm of Chartered Quantity Surveyors, having some staff available, would like to discuss association or amalgamation with Johannesburg firm of quantity surveyors. Replies to Editor.

BOOK REVIEW

ON TRUST FOR THE NATION

By Clough Williams-Ellis.

London. Paul Elek Ltd. 25/-

An excellent team has been picked by Paul Elek Ltd. to present the story of Britain's 'National Trust.' A most imaginative jacket by Kenneth Rowntree and drawings by Barbara Jones contribute materially to the liveliness of the presentation: the layout and typography of Peter Ray is particularly successful in the case of the well-designed maps; the photographs have been selected by Trevor Dannatt and the story of the Trust told by Clough Williams-Ellis, whose long association with that body qualifies him particularly well for recording its history.

The introductory chapters outline the scope and aims of the National Trust, emphasizing particularly how it aims at preserving its holdings as far as possible as 'integral bits of the authentic England'; preferring for example, to administer an estate which continues to be occupied by its hereditary



RUFFORD OLD HALL, LANCHASHIRE. A drawing by Barbara Jones from "On Trust for the Nation," by Clough Williams-Ellis.

owner rather than to acquire buildings as mere museum pieces. We are shown too the nature of the battle waged by the Trust more as a delaying action against the forces of advancing philistinism (Mr. Williams-Ellis appropriately describes these tactics as the holding of 'amenity hedgehogs') until such time as a policy can be worked out for incorporating them in positively planned recreation areas. This has involved the establishing of liaison with other bodies concerned with preserving public 'amenities' and a significant step has been the voting of a pound for pound Parliamentary grant to the Trust which, until this was finalised in 1946, remained a purely voluntary body. Awareness of the importance of preserving England's astonishing heritage of scenic and architectural beauty may thus ultimately inspire the continuance of that tradition in worthy contemporary building; and that not only in its English context. "It may well be," suggests Mr. Williams-Ellis, "that the importance of preserving Bath lies not so much in that fact that we of Somerset will benefit, as that a township in Western Australia or Vancouver or Rhodesia or in New Zealand or where you will, may become lovely because of it."

The greater part of the book is taken up with illustrations and a most human account of the major holdings of the Trust. The illustrations are perhaps a little uneven in quality, being collected as they are from a variety of sources, but this is more than offset by the drawings of Barbara Jones, which show topographical draughtsmanship of a very high order. A most solid sense of architectural quality appears in all of these drawings. Compare, for example, the drawing of the George Inn, where emphasis on the solid craftsmanship of the balustrade suggests the whole architectural essense of the subject to the impressionistic rendering of the balusters in the Cliveden Tower. Here craftsmanship is, rightly, only sketchily recorded and the eye is led to the silhouette in which resides whatever of architectural quality the subject may be thought to possess. And, in the cases in which it is introduced, colour adds appreciably to this architectural quality. In the detail of Swakelys, for instance, the peculiar ham-and-eggs mixture of pink Queen Anne brickwork with sandstone quoins produces the actual sense of vitality which it does produce in this type of architecture instead of the mere pictorial discord which generally results in the hands of lesser artists. It is in fact the little extra of architectural quality which Barbara Jones suggests so much better than the most competent photograph that the unique importance of the holdings of the National Trust resides.

D. E. P.

"PLANNING: The Architect's Handbook," by E. and O. E. Published for "The Architect and Building News" by Gilbert Wood and Co., Ltd., and distributed by Iliffe and Sons, Ltd. 21s. net.

The fiifth edition of this well-known publication—and the first post-war edition—which was published late last year will be welcomed by Architects and Students of Architecture alike. The publication has been revised throughout to bring it into line with present conditions and many of the thirty sections have been entirely rewritten in view of the emphasis being given to such essentials as houses, schools and factories in England to-day. New sections have been added and that on farm buildings has been brougght up-to-date by its original author, Mr. Edwin Gunn, in view with the new outlook on agriculture.

With its 436 pages including over 600 diagrams this book is one of the most invaluable reference books for the planner to-day. For with the ramification of an average practice few architects can memorise or have the time to collate into a concise and convenient form the mass of general and detailed planning information that they may be called upon to use at some time or another and then usually at short notice.

Many will be familiar with the previous editions of this book; but those who have not had the occasion to use it will find **Planning** a convenient and straightforward reference which contains those essentials of planning and gives clearly the most important details which must effect the planning of the many categories of buildings covered by the thirty sections of the book. Designed, as it is, for the use of architects it does not attempt to cover the theory or basic principles of planning, but it should find a ready place on the design tables of practitioners and students of Architecture.

W. D. H.

CRYSTALLIZED THOUGHT

Some time ago I remember being unnecessarily irritated while reading an article on aesthetics by Benedetto Groce, because he, in devoting a great deal of space to a consideration of what beauty was not, never seemed to be coming to a definition of what beauty might be. I have since come to realize that a wise man does not lightly commit himself to a definition of beauty. Trystan Edwards in a new and enlarged edition of an early work* purports to give "A Philosophy of Beauty." He also, as his preface states, only committed himself to paper after some years of study and thought; and, moreover, of thinking to such purpose that, except for slight re-arrangements, thirty years after he has found no reason for altering either the original text or illustrations. A theory that needs no revision, but only an additional chapter to point out its wider applications, would seem, after so many years, to have withstood the test of time, and to merit a review under a heading such as Distilled Wisdom.

That it is a wise book in the author's opinion is to be inferred from his substituting "A Philosophy of Beauty" in the new edition for the original sub-title of "A Revaluation of the Visual Arts." Furthermore, in the revised format he has presented his arguments in an Euclidian form, which gives each proposition as a heading to be followed so far as possible by its proof. He attaches some importance to this method,

* **The Things Which Are Seen, A Philosophy of Beauty, by Trystan Edwards. Tiranti, 12/6.**

firstly because he considers that it "best suits a treatise comprising, as does 'The Things Which Are Seen', a long sequence of inter-related arguments," and secondly because he maintains that it is "good manners" to excuse the reader the labour of following his thought processes. Now, Mathematics, for all I know, may be entirely axiomatic in principle; though mathematicians in their writings for the layman leave me with the impression that in its higher realms it is more than that. Certainly a book purporting to contain a philosophy has no business with propositions that receive no proof ". . . because the theme is too complex . . ." Philosophy is chary of propositions and axioms; hence its bother with metaphysics, a subject that Trystan Edwards would consign to the dustbin. It is this very lack of a basis in metaphysics that probably accounts for some of the dogmatic and surprising conclusions propounded in his philosophy.

He gives, for example, a "Grammer of Design," which is based on rules of "Number, Punctuation and Inflexion." To establish these rules he goes to living and animate Nature, and, finding that certain general principles hold good, immediately applies them as "canons" to an inanimate art such as architecture. Kropotkin in his book, "Mutual Aid," followed a similar course. Observation established to his satisfaction that insects, birds, and animals, practised "mutual aid;" and he immediately concluded that it was incumbent on human beings to do so also. It is; but Kropotkin's observations have done nothing to establish it as an obligatory principle. In giving his empirical findings an application wider than to the creatures observed, he was guilty of the same fallacy as Trystan Edwards is. A principle obtaining in one order of being cannot be applied indiscriminately to a different and, in the case of the human being, a higher order. Before a principle can be held to be universal, its underlying application to all things must be considered; it must, in fact, be an abstract or ontological principle. That Trystan Edwards has inadequately considered his principles or "canons" becomes evident in many of his architectural comments and illustrations. He reaches incongruous heights, appropriately enough, in his remarks on an illustrated skyscraper. The skyscraper in having an emphasized base and attic is properly "punctuated" top and bottom, he avers, but not in its unemphasized sides. His complementary diagram attempts to "supply the deficiency" by the addition of two mighty pilasters. He ends this paragraph with the comment: "Yet even in this instance, by means of skilful planning (sic), the loss of accommodation (caused by the pilasters on the street frontage) may be reduced to a minimum; for the corners of such a building may often be used profitably for lifts and store-rooms." In the author's system of "punctuation," there would seem to be only one stop, the full stop.

It is not the end of the matter contained in this book. Another paragraph begins thus: "Women must be free to attain a condition of perfect physical development. Girdlines, tight waists, or heels so high that they make it impossible for women to walk gracefully, are, of course, most objectionable." The importance of these sentences lies not in Trystan Edwards's objection to women's caprice, but in that dress, which he places third in "the hierarchy of the arts," more mature than, and senior to, architecture, painting and sculpture, should take such forms. An adequate philosophy must not only explain the harmonies in a civilisation, but also the discords, aberrations and all. His philosophy must account for the revival of the euphemistically called "New Look." It does partly, and the clue is to be found in the question: "How does architecture serve the art of the cultivation of human beauty? How does it serve the art of manners?" It can be deduced that a fashion which fosters a deformity does not serve the first of the visual arts in his "order of precedence," human beauty. None the less, women seek beauty, human beauty, with an intentness rare in men. The author has a proposition to cover this fact. It reads: "The prestige of the first of the visual arts will never be fully restored until the proposition is established that there is no such thing as 'A Fair Sex' but that both men and women have their characteristic beauty of form." However, his philosophy is still called upon to explain why the "proposition" has not already been "established," why, in fact, human beings are subject to capriciousness? Again his philosophy, being based on inadequately considered principles, cannot do this. He, it is true, in a reference to "pride and conceit" touches on an explanation. Had he paid more attention to the frailty in the make-up of the human being, he might have seen the way to deepening his own philosophy. However, had he done so, he might have been left without his "order of precedence." He leaves one reader very sceptical.

This scepticism is increased by such statements as: "For music and literature are only justified in so far as they increase the sum of the spirituality which is enshrined in 'The Things Which are Seen.'" Trystan Edwards in placing his ultimate values in human beauty, in the cult of the face and body, pays scant regard to the "spirituality" to be found in other aspects of the human being. An ill considered principle, if pushed too far, becomes a glaring anomaly. It is not that this book contains nothing that is worth considering; it is that its author theorizes too briskly, and claims too much for the ensuing aesthetic: his thought seems to have crystallized too soon.

A. S.



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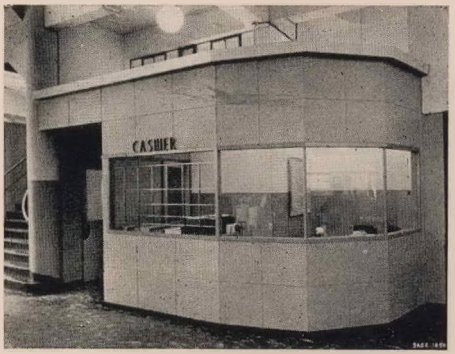
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